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MUSIC MAGAZINE



Price 25 Cents

SEPTEMBER 1923
Theo. Presser Co., Publishers, Philadelphia, Pa.

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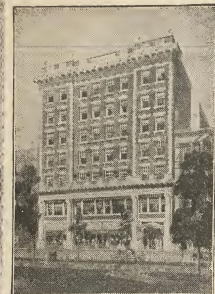
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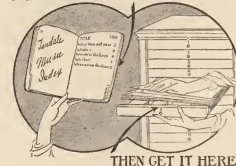
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VOL. XLI, No. 9

THE ETUDE

Prize Songs for Special Occasions

Dr. FRANK DAMROSCH, in an article in *The Sun* and *The Globe* of New York, takes a shot at the innumerable attempts to get music for states, cities and also all sorts of special occasions, by means of offering a prize.

Richard Wagner needed money very badly when he wrote the Centennial March; but, notwithstanding the money inducement and the occasion, he turned out a quite inferior work. On the other hand Mascagni, in the depths of poverty, competed for a prize and produced *Cavalleria Rusticana*.

Dr. Damrosch contends that great music is not to be caught by prize bait. We believe that he is right. Prizes are valuable and are an incentive to a certain degree. The difficulty is that, no matter how well-meaning the judges, they may turn aside a master for a mediocrity. The great organist, Edwin H. Lemare, received from the Royal Academy of Music of London, no larger distinction for his studies than the Third Prize or Bronze Medal for piano playing. No mention at all was made of his organ playing. Later the Academy called him back to show distinctions upon him for his organ playing.

The prize distinguishes one and discourages all others. Distinctions of this kind, distributed in arbitrary fashion, often do more harm than good; when the distinction is of great importance and supposed to be final.

Among other things Dr. Damrosch says: "Imagine, then, a poet and a composer, or the two in one, sitting down at his desk to create such a song. The prime motive is to win that prize. If he is a creative artist of real genius (and, alas! they are rare), he may start out with noble ambition to produce a work of soul stirring power. Suddenly his pen drops from his hand. He fears that what he has written is too "high-brow"—it will not go "across the footlights." He amends it to bring it down to what he believes is the level of comprehension of the "common people;" and, lo! the song is spoiled. And even though it may win the prize it will fail to accomplish its true mission—to inspire New York's millions for untold generations. Of the hacks and dilettante composers who would aspire to such a prize I will not speak. I can only pity the judges who will be called upon to wade through the mass of stupidity, ugliness and incapacity with which they will be flooded.

When old Papa Haydn composed that most beautiful melody formerly known as the Austrian National Hymn, he was simply imbued with his love for his country and its emperor and I doubt whether he ever received a single florin for it. And I doubt, also, whether he would have been able to create such a work of art, so simple in melody that any peasant can sing it and love it, had he been asked to compete for a prize of a thousand ducats. The impulse to write such a song must come from within inspired by a great cause or a noble emotion."

The Enemies of Ignorance

If you ever should attend a bookseller's convention you would lose some of your pride about the advancement and culture of America when certain sophisticated individuals get into a corner and begin to make comparisons between the output of books in this country and in Europe.

It is true that we do turn out an immense amount of periodical literature, some of it trash, but most of it of great value in helping to build our cultural and economic future. We also publish great quantities of literary froth which goes under the name of fiction. We can likewise boast of many books of a general character, dealing with educational, civic, art, industrial,

religious and other subjects. We are constantly developing as a reading people. Our magnificent libraries are thronged.

There may be many more books and pamphlets issued in countries abroad; but the output of our magazines is overpowering in its volume. More than this, our libraries make it possible for everyone to have all the best books of the world.

In music we have an exceedingly large and valuable list of publications in America. Our music books are widely read the world over. Many a young musician has invested a dollar in a book and had that dollar pay him later in life two and three thousand per cent upon the information he has secured from that book. Don't ever speak of spending money for books. Talk of it as investments, just as you would for stocks, bonds, real estate or mortgages. Books often pay dividends far greater than material capital in real estate or industries.

The inspiration for this editorial came from the following lines issued by the Rochester Public Library:

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I am a true friend, a wise counsellor and a faithful
guide.
I am silent as gravitation, pliant and powerful as the
electric current and enduring as the everlasting hills.
I AM THE BOOK.*

Music and Climate

THE reappearance of *Die Musik*, the well-known German musical periodical, which has contributed immensely to the musical erudition of the world, is one of the signs of artistic resumption in Teutonic lands.

In a recent issue Herbert Johannes Giger, a Berlin critic, writes on "Music and Climate," endeavoring to indicate that the musical climate of certain blessed lands is favorable to the growth and development of musical compositions while that of others is as hostile to it as Greenland is to pineapples and bananas. Much of the article is interesting but at the same time some of the writer's speculations are very misleading.

The writer points out that the musical climate (or shall we call it atmosphere) of great cities makes an impression upon its composer. It is in this way that he insists that Paris produced a kind of similarity in the works of the Polish Chopin and the Hungarian Liszt. That Vienna produced a similarity in the works of the Croatian Schubert and the Rhenish Beethoven. We recognize certain slight similarities of form; but beyond that Chopin and Liszt and Schubert and Beethoven seem as far apart as the poles.

The writer is devoted with the idea that the most salubrious musical climate of the world, yesterday, now and hereafter, is that in which it happened to be born. Perhaps he is born with the idea and should not be blamed any more than we blame folks for being born with their politics or their religions.

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SCHOOL and COLLEGE

Announcements

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Things That Young Pianists Forget

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Biographical

FREDERIC LAMOND was born at Glasgow, Scotland, January 28, 1868. His first teacher was his brother David. In 1880 he accepted the position of organist at the Lauristoun Parish Church. He studied violin with H. C. Cooper, of Glasgow, expecting to become a violin virtuoso, and studied also the oboe. In 1882 he went to the Hoch Conservatorium at Mainz where he studied pianoforte under Max Schwartz, violin under Heerman and composition under A. Urspruch. In 1884 he studied under Von Bülow who was so impressed with

the young man's talent that he advised him to stick to the piano as his solo instrument. The next year he went to Weimar, where he studied with Liszt, following the master virtuoso to Rome. He made his pianistic debut in Berlin in 1885, with very great public success, but was personally dissatisfied with his work and did not appear again for ten years, during which time he endeavored to improve himself by self-study and by one year under the great Rubinstein. In 1896 he toured Russia and also appeared in Paris with very great

success. For a time he gave master courses in different German cities, but has always given the larger part of his attention to his concert work, having toured all the countries of Europe with great distinction and acclaim. His mastery grasp of the works of Beethoven, particularly the later compositions, have given him a reputation second to none in his field. His New York debut this year was heralded by the critics in a most flattering manner.



FREDERIC LAMOND

for the classics. They are accepted as a kind of necessary evil, something to be passed over very rapidly. Yet no one, even in this age of idolatry of speed, of high-powered cars and aeroplanes, can appear in public and make a valid impression without a thorough schooling in these standard works. The audiences will miss it although they may not know why.

"Severe and patient schooling in the classics gives a character and substantial quality to the playing of the concert pianist that nothing else can supply. If it is missing in your playing, secure a list of the great classics in graded order and make an earnest study of them, preferably under some understanding master. Begin with the early *Suiter* and *Preludes* of Bach and come down the line, saturating yourself with the great master of Eisenach, with Scarlatti, with Handel and Haydn and Mozart. The more you play them, the more you will appreciate the value of this advice.

The True Understanding of the Legato

"Another foundation stone is the proper training in the free legato tone. Rubinstein is perfect in this. It was a real legato. The tones were ringing and continued just long enough, never smeared. I know of nothing better to develop this than the *Forty-Eight Preludes and Fugues* of Bach, played properly and intelligently. Every subject must be individualized, every answer must be preserved throughout. This is a tremendously difficult task if done properly. I have heard many students who have been under the impression that they have been working faithfully and successfully with Bach, but who have merely produced a kind of jumble of

notes, indicating clearly that they have been wasting many practice hours. The virtue is not merely in playing Bach so that every note is sounded. It is something far more; it is an understanding of the structure of the figure and the re-weaving of the fabric with the polyphonic patterns distinct and beautiful as a Gobelin tapestry.

The Real Liszt

"How the student may leave out a vital stone is shown by the popular attitude toward Liszt. The average pianist who has been through the conventional conservatory mill usually has in his repertoire several of the brilliant transcriptions of Liszt. These make effective show numbers which dazzle the masses, but they do not represent Liszt the great composer. The wonderful virtuoso had a dual nature. He realized the necessity of wide popular appeal, and the great success of his concert numbers of the brilliant type overshadowed many of his compositions of great originality and higher musical value. Apart from his *Concertos*, in E-flat and in A, and the *Hungarian Rhapsodies*, Liszt wrote a great mass of immensely valuable but little played piano music; for instance the ten *Harmonies Poétiques et Religieuses*, the three *Apparitions*, the two *Ballades*, the six *Consolations*, the two *Legendes*, the *Etudes d'Execution*, the *Valse Improvisata*, *Waldesruehen*, *Gnomes*, *Scherzo* and *March* and other works just as idiosyncratically pianistic as the greatest of Chopin but not heard with anything like the frequency of the works of the wonderful Polish genius.

"The student who strives to learn a great number of parade pieces in a very short time, with the idea of badgering the managers into giving him engagements, wakes up at some later date and finds that hundreds of other superficial-minded students have had precisely the same idea; that they have not gone through the mill, and their playing does not have the distinction and character that only long and careful study with an earnest purpose and great ideal can give. Music is a morass of mediocrity. The real artists are those who have labored up the heights. The mediocrities become "embittered" piano teachers—the worst kind of teachers.

"The ability to play a few of the modern piano pieces of Debussy and Ravel can never make up for the lack of Beethoven, for instance. To my mind, no student is worthy of being called an advanced pianist who cannot play from memory at least three sonatas of each of the first and second periods and four of the third period. Without these and the *Forty-Eight Fugues* of Bach, there will always be something—a lack of style and finish—that no amount of superficial lacquer can conceal.

Conspicuous Weaknesses

"The weaknesses of the average pianist are most conspicuous when he comes to play Beethoven or Chopin—Beethoven for outline, architectural design and style; Chopin for pearly playing. The secret of Chopin may be said to lie in the artistic management of the thumb. He must have had a wonderful control of his own thumbs. By management of the thumb, I mean the control of the thumb in its sideward and shifting movements as it passes over the keyboard. The thumb must be as firm, yet as light and as deft, as any of the fingers. The student with a heavy, sluggish thumb will never play Chopin well; it is impossible. The pianist must spend a lifetime learning how to play well the *Etudes* of Chopin. Some people seem to think that an abnormally large hand is necessary to play Chopin. Nonsense!

Halls as Musical Instruments

ONE of the most beautiful of the recently built theaters in New York was found upon completion to have certain acoustical defects that made it necessary to hang down from the ceiling, exactly in front of a beautiful painting over the proscenium arch, an ugly contraption resembling a giant grey marigold. This remedied the defect but injured the beauty of the theater.

The value of the acoustical properties of a hall is immense. It is only in recent years that deliberate attempts to develop good acoustics have met with anything like uniform success. There are still architects of churches and halls who will insist that success in this direction is very largely an accident.

However, there are many modern halls which have wonderful qualities so that some regard them as quite as important to musical performance as the acoustical qualities of the performers' instruments. Indeed, a Stradivarius violin in a poor hall may not sound as fine as an ordinarily good violin in a fine hall.

An excellent article upon the subject, by Hope Bagel, A. R. I. B., in the *London Telegraph*, pays tribute to the discoveries of Prof. Q. C. Sabine, of Harvard University. Professor Sabine demonstrated at Symphony Hall, in Boston, Vernon Hall (the auditorium of the Chalfont-Haddon Hall, Atlantic City) and other auditoriums, that certain principles of reverberation can be regulated if not entirely controlled.

Reverberation is measured by the length of time in seconds that a sound is prolonged after being heard. Thus the reverberation of the high-vaulted St. Paul's Cathedral of London is said to be 12 seconds; while that of the Gewandhaus in Leipzig is only 2.3 seconds.

Reverberation is sound reflection. If the walls of a room were lined with mirrors, the shafts of light would be reflected in all directions. That was the idea of gorgeousness which the European monarchs of yesterday tried to install in their castles. Mirror rooms were once the vogue.

In sound, however, the reverberations must be modified to the dimensions of the room. Generally speaking, the larger the room and the more dense and polished the surface of the walls, the longer the reverberations. Wooden wall reverberations are said to give a brighter tone, and this may account for the tonal beauty of the old Philadelphia Academy of Music with its wood construction seasoned since 1857, and also of old Covent Garden theater in London.

Professor Sabine attacked the matter of surface sound reflections by means of making walls of painted canvas under which there was an air space, under which there were layers of felt and air spaces. The amount of space thus treated is determined by the size of the hall.

One variable factor is the size of the audience. Some halls are wonderful when filled with an audience; when empty, they reverberate like a tunnel.

It is fortunate that we are beginning to consider the importance of acoustics. In the olden days an auditorium was erected largely as a shelter for a multitude. Sound was given as little consideration as it is in a circus tent. Now architects are realizing that the public pays to hear and may be attracted to the halls where the hearing is best. This is particularly true of musical audiences.

The Opening Gun

September is here. Are you ready with the opening gun to go over the top for the work of the season? Preparedness in music is half the battle. The pupil who puts off starting with lessons loses ground with every day passed. The teacher who neglects to secure an abundant supply of music right in the studio before the students begin to come must fall in the battle of musical competition before those teachers who are prepared. If you have not ordered your full supply, do not lose a day.

However, since he has seen fit to take the fashionable Teutonic thrust at America, we, the editor, being born American, of a race of Americans, feel justified in rising in our editorial might and looting the gentleman's social plexus. This is found in the fact that he has very recent respect for the need for accuracy in print, either in word or intent.

He endeavors to show, for instance, that the musical climate of the non-musical country, England, had no influence upon Haydn or Handel. Somehow we had an idea that the only parts of Handel's work that are enduring were written in England, for English musical needs, long after Handel had left the continent for good. Haydn in turn was inspired by English oratorio singing; and it is a very stupid blunder indeed to intimate that both of these masters remained in England "finerlich völlig unberührt." Handel, at least, gloried in his English connections and lies properly enshrined in Westminster Abbey.

Our critic then notes that North America has taken everything "good and expensive" from Europe but that at the same time we make no impression of value upon the creative worker, the composer. He notes that it is unnecessary to observe that the reasons for famous musicians coming to America are pecuniary. Johann Strauss, Mahler, Richard Strauss, got nothing from America; that is, nothing but gold. How is this gentleman to say, for instance, that Richard Strauss, who first visited us in 1904, and presented a very dry and written out "Symphonia Domestica," may not have been quickened by dynamic America to produce *Salome* (1905), *Electra* (1909), *Der Rosenkavalier* (1911). Dr. Strauss is a wholesome, rational human being; and, in conversations with the editor he very clearly intimated how he was affected by the energy and vigor of the new world. Speaking of the new world, we have always been under the impression that Dvorak's greatest work, the symphony No. 5, "From the New World," was written as a direct result of the musical climate of America.

The writer of course puts down Macdowell among composers upon whom final judgment can not yet be given. The belittling of Macdowell is the pastime of certain Teutonophiles; but men of larger vision, from Liszt to the present, have been vastly impressed with his genius.

To insist that America, with its enormous range of natural inspiration and its tremendous variation in climate, considered meteorologically, industrially, religiously, racially, socially, politically and artistically, is a kind of Sahara in which no great music can thrive, indicates a condition of myopia upon the part of the German writer for which even a telescope would be hopeless. By making glaring misstatements, such writers bring themselves into pathetic ridicule.

For the greater part of German music we proudly join with the rest of the world in admiration and homage. For German music critics, who cannot see beyond the borders of their native land, we have the same sympathy that we might have had for the pre-Columbian geographers who could prove conclusively that the world was flat.

Musicians and Players

WHAT a privilege it must have been to listen to the playing of Beethoven! As a virtuoso he took second rank in his day to such a musical mediocrity as Steibelt. Why? Beethoven committed the crime of missing notes and using unapproved fingerings. The critics found this unforgivable; but the real lovers of music were overwhelmed by the power of his thought. It is something to be a player of the piano; but it is an entirely different and superior order of genius which combines playing with real musicianship.

Beethoven himself put it this way:

"When your piano pupil has the proper fingering, the exact rhythm, and plays the notes correctly, pay attention only to the style; do not stop for little faults or make remarks on them until the end of the piece. This method produces musicians which after all is one of the chief aims of Musical art."

*NOTE—For those who are interested I have developed this subject more fully in another connection—"A School in Action," published by E. P. Dutton. An interesting article on this matter also appeared in a recent issue of *Musical America*—"Making the Blackbirds Sing," by Lilian Rogers, Dec. 23, 1922.

time a nation of real music lovers, or should we say a nation of lovers of and the music of the past, and unfortunately in many schools today, all sense of individuality in music has been killed through the over-emphasis on the technical side of music. Children have been drilled in the technical side to such an extent that they have often lost all sense of rhythm and melody, and the result is a music that is rapidly changing and more attention is now given to artistic singing and the building up of the representative side of music through intelligent listening. The phonograph has played an important part in this transformation, and everywhere through the schools, children are being taught to know and love the great masterpieces of music just as they are given a liking for the best literature.

In thousands of American communities, really worth while concerts are promoted by the music supervisor. Some of these are given by imported professionals, but more are the result of constructive work in school and community. School children love to appear in public performances and the supervisor who capitalizes this natural desire not only is able to stimulate the children's musical ability but also furnishes the adult population with a chance to hear worth while music. For no musical effect can be more beautiful than the voices of children singing with correct tone production and with an appreciation of the meaning of what they sing. The value of instrumental demonstrations already has been mentioned. As for the drawing power of school entertainments, the presence of a large number of children in any capacity always will bring out an admiring audience of relatives and friends. They are put on in many places as money making ventures; but their chief merit lies in their ability to interest the public in music and particularly in school music. In small and remote communities they constitute valuable additions to social life. Certainly, they add as much to a town's enjoyment and edification as the best of moving pictures; and, if carefully planned their performance may be of genuine educational value.

Opportunities to Serve

In all the activities which the supervisor takes on in addition to this school work, he may be doing an immense amount of good. Take their work music as an example. For a competent leader of church music can do much for the community. He not only can raise standards of performance but also can elevate the taste of the congregation through selection of music that is appropriate to the service and at the same time good. A great deal of trash is sung by choir and used for congregational singing. This is as true of large city churches as of the less pretentious ones. Here is a field offering tremendous possibilities for the musician who has high ideals and at the same time the personality and qualities of leadership necessary to the successful church director. Church work is likely to be an ungrateful task; but, since most supervisors undertake it, they should make an effort to raise the standards of church music just as they do in the school work.

As a private teacher, the supervisor may become responsible for the development of many a performer. He may be the only competent violin or voice teacher in a community and as such can build up a group of pupils who will contribute largely to musical endeavors in future years.

In the concert field, the supervisor has an opportunity to do the same thing in the way of elevating taste that he may do in the church music work. Concert bureaus and bureau managers do send out splendid musical companies; but, unfortunately, there are unscrupulous booking agencies which rate a company solely by its ability in a low type of program. School programs too often assume that the talents of the smaller cities are ignorant musically and present programs made up of numbers similar to those presented in vaudeville theaters. A bureau course promoted by choir and soloists, however, is a more intelligent and useful. Musical companies should be offered to small programs in advance of local promoter giving an opportunity to demand the best in music. The school

superintendent might well be asked to serve on the bureau committee and in such capacity could help the community of high class programs. And the supervisor who takes part in such programs given in territory near his work has an educational duty which he will not neglect by maintaining an undeveloped taste. Rather he will select his numbers with a view to pleasing his audience through artistic rendition of good music.

Singing to Accompaniment

By Lois L. Ewers

How many times we hear a good selection spoiled by the voice of the singer getting "off key." That is, the voice shifts from the true pitch of the accompaniment. Two remedies for this are worth consideration. First, the singer should learn to listen closely to the instrument or instruments with which he is associated. Then he should be very careful to keep his voice quiet in sympathy with this accompaniment and true to its pitch. Of course, the shifting of the pitch of the instruments to suit that of the voice is not to be considered.

For your own edification (or amusement), sometime try playing the melody of a song a half-tone lower than the accompaniment. For instance, if the accompaniment is in E-flat (three flats), play the melody in E (four sharps). The result probably will evoke a laugh—if the effect on the nerves does not send you to bed. But you will have a very good specimen of the effect of a singer out of tune on the accompaniment.

Sometimes the accompaniment is at fault more particularly if it be from a single instrument. When this fault comes from a lack of clearness and firmness in the tone-attack of the player. No, the accompaniment need not be loud; but the touch should be firm, even though gentle. The tones must come so definitely to the singer's ear that it will catch them truly and have something to which it may gauge the voice.

Vocal Solos

Class 1.—Second prize, Paul Ambrose (Trenton, N. J.).

Choruses

Class 1.—Second prize, J. J. Galt (Richmond, Va.); first prize, R. M. Stuts (Ridley Park, Pa.).

Class 2.—Second prize, Richard Wessling (Newark, N. J.); first prize, George Tompkins (Weaport, Conn.).

Class 3.—Second prize, Fay Foy (New York, N. Y.); third prize, Richard I. Pitcher (London, England).

Kroeger (St. Louis, Mo.); third prize, J. G. Cummings (Saginaw, Mich.).

Class 2.—First prize, Charles Wakefield Cadman (Hollywood, Calif.); second prize, Anna Priscilla Risher (Hollywood, Calif.); third prize, Rob Roy Peery (Hickory, N. C.).

Class 3.—Second prize, Arnold Sartorio (Crefeld, Germany); third prize, Cuthbert Harris (Gorleston-On-Sea, England).

Piano Solos

Class 1.—First prize, Cecil Burleigh (Madison, Wis.); second prize, E. R.

Class 2.—First prize, Cecil Burleigh (Madison, Wis.); second prize, E. R.

Class 3.—First prize, Cecil Burleigh (Madison, Wis.); second prize, E. R.

Class 4.—First prize, Cecil Burleigh (Madison, Wis.); second prize, E. R.

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BIG COMPOSERS AND LITTLE
PIECES

Is one of his books James Huneker remarks, "Like Rubinstein, Tchaikowski became celebrated as a composer after he had written a little piano piece—a *Chanson Sans Paroles*, curiously enough in the same key as Rubinstein's *Melody in F*. A Polish Dancer, as we all know, lighted Scharwenka's torch of fame in this country."

It is perhaps natural that a little piece which everybody can play should be the means by which the greatest composers reach the multitude. Yet there is something tragic in the fact. A composer spends years writing symphonies, oratorios, operas, into which he puts the best he's got, only to have them ignored in favor of some little trifle, charming enough in itself, yet dashed off in a passing moment, or perhaps, as in the case of Tchaikowski's short piano-pieces, at the request of a publisher.

One could add many of Huneker's list. Even the name of Schumann would be unknown to thousands of people but for his brief *Träumerei*. For his long works of Joachim Raff are forgotten altogether, and his dwindling fame rests upon a single piece for the violin well within the grasp of the amateur, his *Capriccio*, composed, it is said, to pay off his creditors when the composer was impecunious. In the case of Paderewski's opera, *Manru*, and his symphonic works, are unknown to thousands who play his *Minuet*. Edward Elgar, essentially a symphonist and oratorio composer, is known, if at all, by his *Salut d'amour*. Richard Strauss, the master-symphonist and dramatic composer, already fast losing his former prestige, will be forgotten unless he writes something short and catchy for amateurs, which he hasn't done yet very successfully. If you would be immortal as a composer of big works, be sure and add plenty of "short stuff" to your symphonies.

A song will outlive all sermons in the memory. Giles.

COMPOSERS AND COFFEE

A press clipping informs us that Donizetti, composer of "The Daughter of the Regiment," and other melodious operas, had a passion for coffee when composing. "He was accustomed to shut himself in a room with a quantity of music paper, pens and ink, and three or four pots of strong coffee. He would then begin to write and write, and when this supply of coffee was exhausted, he would order more and continue to drink it as long as he wrote. He asserted that coffee was necessary for his inspiration. The result of this pernicious habit was a yellow, parchment-like complexion with lips almost jet-black and a nervous system which soon caused his breakdown and death." Donizetti died insane, while still in the "feudal system" of one hesitates to blame it all on the coffee. His desire for the stimulant was probably a result, rather than a cause of what ailed him. But his habit is not to be recommended to the aspiring composer.

Bethoven also was fond of coffee. He used to be very particular about it, and would measure out a precise number of coffee-berries to go to each cup. Brahms also had a weakness for coffee. When he went to stay with his friend, Dr. Widmann, the poet and librettist, he took with him a sack of very special coffee and a coffee-mill to grind it. He liked to make the coffee for breakfast, thus, as Widmann says, "being host and guest in one."

Mozart is said to have been kept awake with coffee when he wrote the overture to "Don Giovanni," the night before the opera was produced. He wrote the entire work, scoring as he went along, in time for the performance.

The Musical Scrap Book
Anything and Everything, as Long as it is Instructive
and Interesting

Conducted by A. S. GARRETT

WHY BRAHMS NEVER MARRIED

The brusque, bearded Brahms was a powerfully built man of great physical vitality, fine and noble-looking and by no means impervious to feminine charms. He was extremely fond of children, yet strangely enough he never married. If his reasons were those given by J. V. Widmann in his "Recollections of Johannes Brahms," readers will be surprised to learn that he was actually afraid of One glimpse of an amazing sensitiveness beneath the hard crust of his superficial bluntness.

From Widmann, the poet and librettist, we learn that Brahms "usually spoke jokingly of his bachelor state and, especially when answering inquiries of inquisitive ladies, would make use of the facetious formula: 'It is still my misfortune to be unmarried, thank God!'" Such jokes and other malicious little remarks, as also the club life which his bachelor state constrained him to lead, often reminded me of Lesing; indeed, Brahms—one single time—spoke to me earnestly and with deep feeling of this matter....

It was one of those summers in Thun.... Early one morning we were walking along the road which ends by the lake from Beatenburg to Merligen, and had somehow come to speak of women and family life. Brahms said, "I have missed my chance. At the time I wished for it I could not offer a wife what I should have felt was right." Upon my asking him, if by that he meant that he had lacked confidence in his powers to keep a wife and

children by his art, he replied: "No, I did not mean that. But at the time when I should have liked to marry, my music was either hissed in the concert-rooms, or at least received with icy coldness. Now for myself I could bear that quite well, but the tables would be turned. And when, after such failures, I entered my lonely room, I was not unhappy; on the contrary. But in such moments, I had to meet the anxious questioning eyes of a wife with the words, 'another failure'—I could not have borne that. For a woman may love an artist, whose wife she is ever so much, and even do what is called believe in her husband—but she cannot have the certainty of victory which is in his heart. And if she wanted to comfort me.... a wife to play her husband for his non-success.... right? I would have been, at least to me."

"Brahms uttered these words vehemently, in short broken sentences, looking so defiant and indignant that I could think of no reply; and only silently reflected on the one hand, what fiery and tender, jubilant and sad love-songs the man had written, who, walking beside me, thought at that moment of his lonely condition; and on the other, what mental suffering the noblest and proudest minds have to bear through hard-heartedness and lack of comprehension of the world. 'It has been for the best,' added Brahms, suddenly, and the next minute showed his usual expression of quiet content."

LESCHETIZKY'S PIANISTIC IDEALS

Among the great teachers of the piano-forte, even including Czerny, Clementi and Liszt, none ranks higher than Leschetizky, the teacher of Paderewski and many others. In her sketch of Leschetizky's life, the Comtesse Potocka gives the following account of how he came by his ideas in piano teaching.

"Hearing Schuller formed an epoch in Leschetizky's career. It was at an evening reception given by Dessauer in honor of the artist who had been so well received in Paris and whose concerts were announced in Vienna. I well remember," says Leschetizky, "that drawing-room filled with musicians and critics, all expectation with regard to the artist of the day." He was, of course, asked to play, and accompanied with charming simplicity. After trying the piano and preluding a little, he began a composition of his—*Le Chant du Berger*. (In English, *The Song of the Shepherd*.) Under his hands the piano seemed like another instrument. Seated in a corner, my heart overflowing with indescribable emotions, I listened. Not a note escaped me. I began to foresee a new style of playing. That melody, standing out in bold relief, that wonderful sonority—all this must be due to a new and entirely different touch. And that, indeed, it was. As I listened, I had not dreamed possible on the piano, a human voice rising above the sustaining harmonies. I could hear the shepherd sing and see him.

"Then a strange thing happened. He had finished and awakened no response. There was no enthusiasm. They were all so accustomed to brilliant technical display that the pure beauty of the composition and interpretation was not appreciated.... Dessauer coming toward me, a slight sneer of disappointment on his face, asked me what I thought of it. Still very much moved, I answered, 'It is the playing of the future.'"

Schuller's playing was a revelation to me. From that day I tried to find that touch. I thought of it constantly, and studied the five fingers diligently to learn the method of its production. I practiced incessantly, sometimes even on the table-top, striving to attain firm fingers and a light wrist, which I felt to be the means to my end. I kept the beautiful driest work interesting. I played only exercises, abandoning all kinds of pieces; and when my mother advised me to go back to them, I only answered: 'Oh no! three months!' In the meantime, Schuller had conquered Vienna. Heard in a large hall, his playing produced the proper effect. His concert was attended, and enthusiastically. The public, struck by the accepted his small pieces as I had—as in all the important cities of Europe. At the end of three months I was back at my work feeling less dry. I had attained my result."

THE ETUDE

AN ODD COINCIDENCE

In his charming book of reminiscences, Sir Georg Henschel relates the following rather strange occurrence. "Tchaikowski, whom I had the pleasure of seeing nearly every day during his short stay in London, seemed to me, though then on the uppermost rung of the ladder of Fame, even more inclined to intervals of melancholy than when I had last met him. Indeed, one afternoon, during a talk about the olden days in Petrograd and Moscow, and the many friends there who were no more, he suddenly got very depressed and, wondering what the world and all its life and strife was made for, expressed his own readiness at any moment to quit it. To my gratification I succeeded in dispelling the clouds that had gathered over his mental vision, and during the rest of the afternoon, as well as the dinner in the evening, he appeared in the best of spirits. That was the last time I saw him, and less than five months after a very strange thing happened. What to call it, I know not.

"The sketch programs of the series of concerts by the Scottish Orchestra, which under my conductorship, were to commence in November, had as usual, been printed and published several months before the first concert, which took place in Edinburgh, on November 3, 1901, and on the program there figured an *Allegretto for Strings*, by Tchaikowski, written in memory of a departed friend. I had selected it as a fine example of the composer's art, as being deeply emotional and impressive, even so limited a scale and without the coloristic wealth of the full modern orchestra. The little work stood first in the second half of the program. After the usual interval between the parts the members of the orchestra had reassembled on the platform ready for me. As I made my way through them toward the conductor's desk, one of the gentlemen stopped me for a moment and handing me the *Evening News*, pointed to the heading of a telegram from Petrograd. Tchaikowski had died that morning."

"Paganini's command of technique, which astonished the world in his day, that it was attributed to the influence of the Evil One, must now be considered but of the equipment of every modern virtuoso. I make this statement simply to illustrate the advance made in the science of the artist—Kubelik."

MUSIC FOR THE DOWN AND OUT

For twenty-one years, the Bowery Mission of New York, has been giving concerts weekly for the benefit of human derelicts. Dr. Hallimond, the superintendent of this famous mission, says that "the men who come to us are fighting a big fight. To them, music is as stimulating as to soldiers on a battlefield. They come to us, many of them tired, discouraged, disheartened. The concerts cheer them, the music renews their courage. It gives them a great uplift."

"Music liberates the imagination. It makes a man dream dreams and see visions. It renews hope. It is a proved fact that concerts have a therapeutic value in our work."

It seems that the audiences at these concerts prefer good music to jazz; not unnaturally, considering the seriousness of their situation. Jazz is for the thoughtless and the reckless; not for the desperate and distraught.

Dr. Hallimond points out another touching fact: "Music is the one thing one can have without being patronized. No matter how tactfully one gives a man food, clothing, money or shelter, there is always the suggestion of charity in a gift to the unfortunate. Not so with music. It is a gift that can be given to rich and poor alike. Then, too, music is impartial, for it is a direct gift to every one in the large audience. And for those two reasons, if for no others, it has inestimable value in the work of the missions."

THE ETUDE

FROM KNIGHTLY DAYS
MENUETTO

A dainty *Minuet* in real classic style. To be played crisply and with precision. Grade 8½.
Allegretto M.M. - 108

(Guitar)

p grazioso e leggiero

rit. Fine.

f. a tempo

cresc. f. p. cresc. mf. f. D.C. #

tranquillo ten. ten. p dolce

ten. mf

un poco vivo

mf cresc.

rit. tranquillo p dolce

ten. ten. mf

D.C.

* From here go back to the beginning and play to *Fine*, then play *Trio*
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RICH. KRENTZLIN, Op. 77

**Prize Composition
Etude Contest**

Dignified and characteristic. The themes are idealized. Grade 5.

Adagio

INDIAN LAMENT

ANNA PRISCILLA RISHER

THE ETUDE

marcato
sf
mf
(echo) cresc.
(echo) f
sf
cresc.
con espressione
mp
cresc.
rit.
a tempo
mf
h.

THE ETUDE

h.
mf
dim.
p
mp
cresc.
rit.
dim.
D.C.
CODA
mf
dim.
rit.
mp
p
pp

DANCING FOR JOY

MARI PALDI

A lively intermezzo, requiring chiefly a crisp staccato touch. Grade 2½

Allegretto M.M. ♩ = 108

p
sempre stacc.
Fino
mf
cresc.
dim.
D.S.
cresc.
dim.

SPRING FROLIC

ROB ROY PEERY, Op.20, No.2

A lively running waltz. Grade 4.

Allegro con moto M.M.♩=72

Allegro con moto M.M. 72

mp

Ped. simile

rall.

a tempo

Just time to Corla

Animato

f

p

pp

CODA

HUNGARIAN RONDO

GEORG EGGELING, Op. 226

In *rondo* form; neatly worked out in characteristic Hungarian tonality. Grade 3.

Allegretto M.M. ♩ = 108

[illegible]

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EDUARDO MARZO

Allegro moderato M.M. ♩ = 126

SECONDO

TRIO

Poco meno mosso

p poco rit.

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RAILROAD GALOP

Allegro moderato M.M. ♩ = 126

PRIMO

EDUARDO MARZO

TRIO

Poco meno mosso

p poco rit.

* From here go back to § and play to *Fine*; then play *Trio*.

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FIRST WALTZES

The most charming of dance idealizations. To be played with tender expression and not too fast.

F. SCHUBERT, Op.9, Nos. 1, 2, 3.

Moderato M.M. = 144

SECONDO

First system of the second waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Second system of the second waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Longing (Sehnsuchts Walzer)

First system of the third waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Second system of the third waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Third system of the third waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Fourth system of the third waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

PRIMO

First system of the first waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

FIRST WALTZES

F. SCHUBERT, Op.9, Nos. 1, 2, 3.

Moderato M.M. = 144

PRIMO

First system of the second waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Second system of the second waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Longing (Sehnsuchts Walzer)

First system of the third waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Second system of the third waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Third system of the third waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Fourth system of the third waltz, featuring piano and mezzo-forte passages with fingerings and dynamics.

Prize Composition
Etude Contest

A very fine study for the left hand; also for *legato* playing. Grade 4.
Andante con moto

IN THE GLOAMING

SONG WITHOUT WORDS

J. G. CUMMINGS

THE ETUDE

mf
p *legato*
cresc.
molto mosso
f *allegro marcato* *cresc.*
dim. *marcato*

THE ETUDE

ff
pp *accel.* *sf* *rit.* *mf*
Tempo I.
rit. *p*

CHEERFULNESS

HERBERT RALPH WARD

A very useful study piece, introducing nimble finger work in either hand. Grade 2½.

Allegro M.M. = 108
mf
a tempo *p* *mf* *rich.*
a tempo *mf* *p*

MOON MAID

S. BERNHARD

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Moderato M.M. ♩=108

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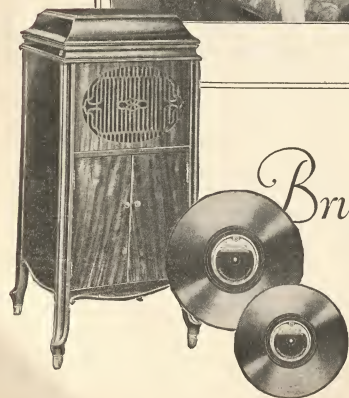
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Moderato

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Sua ad lib.

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TRIO

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Manual *mf* (Sw. Full) *mf* *cresc.* *rall.* *atempo* *Gt. with Sw. comp.*

Pedal *Sw to Ped.* *Gt. to Ped.*

a tempo *poco rall.* *Sw f* *Gt. to Ped. off*

mf *rall.* *Gt. ff a tempo*

a tempo *rall.* *Fine* *Sw. f* *mf* *rall.* *Gt. to Ped. off*

THE ETUDE

Clar. solo *mp*

Sw. *p* *Sw. mp*

Full Sw. *mf* *cresc.* *mf* *3* *dim.*

Clar. *a tempo* *mp* *Sw. p*

rall. *DS.*

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FOR VIOLIN ALONE OR WITH PIANO

FOSTER

Trans. by FREDERICK MacMURRAY

A very interesting novelty. The violin part is complete in itself and may be played alone; or the accompaniment may be added. A fine encore number. From a set of *Four Melodies*.

Moderato

Slower, with much expression

mf *rit.* *dim.* *pp*

pp

Slower *rit.* *dim.* *pp*

dim. *molto rit.* *dim.* *pp*

colla parte

"CURED".
MUSICAL RECITATION

MILDRED ADAIR

JAMES W. FOLEY

Yes, Will - y is much bet - ter now; he
It real - ly was quite far to school, too
He walked a - bout the yard a bit, but
The blackboard was so ver - y high and

did not look just right; He was so tired and list-less and he lost his ap-pe-tite; He
far from him, we knew; To walk in his en-fee-bled state, as he do: He
oh, his step was slow; And once he got his gar-den tools and brave-ly tried to hoe; But
when he wrote for long His shoul-ders ached and it was plain he was not well and strong; And

did not open - ly complain, but plain-ly was dis - tressed And moped a - bout the house a lot and
seemed to be so del - i - cate, and his good With such a plain-tive lit - tle voice and
it was quite too much for him; the heav - y hoe he laid Up - on the ground be - side him when he
just to climb the school-house stair, left him so weak and spent He had to stop to get his breath be -

lost his boyish zest. His voice we hard - ly heard at all, it was so weak and frail; And
such a weary eye; And when he dragged his steps back home it was na - the - ie quite; And
ret - ed in the shade. And then he got him - self a drink and wiped his sweat-ing brow; Too
fore his way he went. But he is so much bet - ter now va - ca - tion time is here; And

so we took him out of school be - fore his health should fail; But now va - ca - tion time has come he's
then to see him with his chures to do at night; But now va - ca - tion time has come, well,
weak to do a thing he wished; but he is bet - ter now; For when the cir-cus street-parade un -
he just climbed the big roof barn while all his play-mates cheer; He'll slide down now and land somewhere in

learned a - gain to smile, And you can hear him yell - ing "Slide!" for ful - ly half a mile.
bless his lit - tle soul, He walks three miles down to the creek with bait and line and pole.
rolled his won - ders long, He walked three times a cross the town and fin - ished good and strong.
our old ap - ple tree, And we are all so glad, for he is well as he can be.

quicker

THE SUN WILL SHINE AGAIN

SIGMUND SPAETH

JOHN TASKER HOWARD

Andantino

When dark-est night en - folds me 'round, And

nought seems clear and plain, Through the gloom a light is borne, The hope and trust that in the morn, The

sun will shine a - gain. And though the days of life be dark With sad-ness, toil and pain, The laws of God and

man de - clare The sun will shine a - gain! Then let the sea - sons come and go, With clouds and fall - ing

rain. All the year 'tis this I know, For come what may it must be so, The sun will shine a - gain!

ritard.

ritard.

GATES OF GOLD

ALFRED L. FLUDE

G. E. HOLMES

Andante moderato

There are days when the whole round world goes wrong From morning till lag-gard night, And the

hours drag - by as they creep a - long To wel - come the fad - 'ing light, And sore from the woes of the trou - bled day My

sul - len heart lies cold, Till I look to the west where the clouds of gray Have turned in to gates of gold.

And the lit - tle wrongs and the words that try, And the tears and the an - ger hot, When the

gold creeps in to the west - ern sky, Have passed and are all for - got. For peace steals in at the close of day And

hearts that are weary and cold, Are warmed when the twilight clouds of gray Are turned in to gates of gold.

mark melody

rit.

ARCADIA

LEONORE LIETH, Op. 77, No. 1

A wood, a moon, and a glowing
camp - fire; Tall pines whose gi - ant branch - es tow - er to the sky. Moored near the bank in a lit - tle ca -
noe Where phan - tom shad - ows o'er the lim - pid lake drift by.
A cab - in, a fire - place where the flames leap light - ly, No great - er warmth have they than
your dear love so true! My par - a - dise at last I've found A to - zy

pp *mf* *ff* *pp* *ppp* *slower, decresc.* *ppp*

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Illustrated booklet sent on request.

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SINCE the dawn of history, man has consistently endeavored to govern his thoughts and actions by means of formulae. The maxims of Confucius are to this day the foundation of all law in that great country of people called China. Moses ascended the sacred Mount Sinai and returned with tablets of stone upon which were engraved the ten Commandments. Solomon's *Proverbs* are more quoted and followed, perhaps, than his more poetic songs of love. The philosophic writings of Mohammed govern the lives and customs of millions of his followers in Europe and Asia today.

The chemist assures us that the symbol H₂O represents water, the physician attempts to regulate our food and drink according to his ever-changing theories of calories and vitamins, and the physicist explains away many of the physical mysteries of life by means of a convenient fourth dimension. Beatrice Fairfax and Dorothy Dix, through the medium of the daily press, administer sugar-coated tablets of advice to clarify the life problems of the shop girl and the butcher boy, the solicitor and the serving maid. And the late Willie Keeler, poet of the ball players, summed up the whole art of batting in the classic aphorism, "Hit 'em where they ain't."

It is not surprising, then, that the singer and the singing teacher should search the writings of the past hoping to find some comforting commandments, or that they should seek the guidance of some musical Moses to lead them out of the wilderness of confused thought into the promised land of vocal perfection. For it is always easier to accept the crystal ball of the seer of the ancients, handed down from a remote and therefore sacred past, than to use the God-given attribute of reason and apply it to the solution of the problem of the day and hour.

Think for Yourself

To think for oneself, nevertheless, remains the highest test of a man's character and of his individuality; and it is from this source that the singer must emerge from the ruck of the fight and who stand at the head of their professions, be they musicians, chemists or engineers, are the men who think for themselves. It is not for them to reject the old wisdom, but to apply it to the art and the business of to-day; to extract the heart and soul out of its mysteries and to amplify it, so that the world will be better and wiser for their short and comparatively unimportant sojourn in it.

The knowledge of what has been done in the past in the art and practice of voice production is not far to seek. Ten thousand books exist, in every language, describing with the utmost detail the action of every muscle, the function of every organ, the vibration of every resonant body and cavity, the relative value of every psychic suggestion. Teachers are to be found to explain with their tongues and exemplify with their voices every principle of their ancient and honorable art. And in every civilized land (not to mention some that are still not wholly civilized) there are to be heard singers of the greatest excellence, willing to show, for a comparatively small amount of money, to what perfection and beauty the grand old art of singing has been carried.

Race and Language

Whether or not the old Biblical tale, which relates that before the building of the Tower of Babel all men spoke one language, be literally true, it was idle to speculate here. We find, late in the year 1923, clearly defined races and languages existing the world over, and each of these is associated with an unique and individual quality in the voices of men and women. The Chinaman sings to the accompaniment of his three-stringed fiddle, in a tone of voice within a range of voice peculiarly Chinese.

The Singer's Etude

Edited for September

By NICHOLAS DOUTY

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Song and Speech: Nationality and Personality

By Nicholas Douty

[EDITOR'S NOTE.—Mr. Nicholas Douty, for seventeen years has been the tenor soloist at the famous Festivals of the Bethlehem Bach Choir, is one of the foremost singers and teachers of America. His gifts as a composer are known to many. His *Vocalist's Magazine* in four volumes (one each for Soprano, Tenor, Contralto and Bass) is the latest step in collections of this kind and ensures that the material that students, teachers and singers must have for their everyday work in oratorio. The collection has just been published and is a monument to Mr. Douty's musical and editorial ability.]

The deep and sonorous basso of the Russian is recognized and admired everywhere as a racial peculiarity. The German, with his superb physique and his consonantal language, sings with a tone quality which those accustomed to the freer-throated vowels of the Italian designate as guttural. The somewhat nasal quality of the singing voice of the Semite, be he Jew, Turk or Arab, is easily recognized. Melita, an Australian, and Nordica, an American, from Maine (to particularize), were produced of the same studio and sang the same songs; but the resulting tonal effects were entirely different. Ruffo, the Italian, Chaliapin, the Russian, and Whitehill, the American, all baritones, have voices racially as well as individually distinct. Scotch, whose magnificent art and lovely voice delighted us all a few years ago, had a tone quality quite as different from Galli-Curci or Garrison as was her race, her training and her culture.

The alluring beauty of the voice of the Welsh tenor was well exemplified in the art of Ben Davies, Edward Lloyd and Evan Williams. One of the wisest of the present-day singers is John McCormick. He not only understands the art of singing, but he also has the good sense to retain the unique Celtic beauty of his tone, whether he sings in English, German or Italian. That the world recognizes this racial beauty in his voice is evidenced by his recent great successes in Berlin and other German cities. One remembers with a great deal of pleasure the performance, in Italian, of a Japanese prima donna. Not only her face and her physique, but the unusual color of her voice, made her *Butterfly* an individually Japanese figure which no other singer could hope to imitate. These racial and linguistic peculiarities of tone-color, resulting, as they do, from obscure racial differences in the structure of the vocal organs, are above all to be preserved. By them the domain of the art of singing is eternally enlarged; without them it would tend toward a monotonous flatness and lack of variety. The present-day singers and teachers who keep what is good in each and reject what is bad.

At the foundation of all the art, stands the lovely *bel canto* of the Italians, free-tongued, free-throated, perfectly controlled. Surely the tact and taste of the Frenchman, and the beauty and resonance of some of his nasal vowels, are needed. From the German we can be learned energy and strength and fine musicianship, and upon the operatic stage, the ability to synchronize the music, action and light effects. The clarity of voice and good enunciation of the Welshman and Irishman, and the good-humored, practical, common-sense

tone of the English, must also come in for their share of our appreciation and esteem. The United States of America is the meeting place for most of the races and cultures of the world; the melting pot out of which a new and tremendous people is being born before our startled eyes. All the phenomena to which I have attempted to call your attention are occurring here and now. The characteristics of the ethnically American singing voice has not yet arrived. However, the nation which has produced Nordica, Eames, Fremstad, Farrar, Homer, Garrison, Sandholm, Garden, Bishop, Whitepoole, Bonelli, and a thousand others, is a living force to be reckoned with. One can easily imagine with, greater facilities for study and with a municipal opera house and symphony orchestra in every large city, the American singing voice might well become the greatest in the world.

Personality

Personality is the sum of all the good qualities of every individual, minus his bad ones. His physical strength, his mental alertness, his psychic intuitiveness, his imagination, his personal appearance, his neatness (or lack of it), his taste, his refinement, his culture, all his physical and mental attributes, produce and project an unique and personal atmosphere which emanates from him and excites in those about him a sensation of attraction or repulsion. "One leaves a little of one's self in every place and in every hour," says Sulzky-Frodmann; and Emerson reminds us that the gift of one's self is the only one worth giving.

Looking in retrospect over the great singers of the past, one is astonished to find that it is the whole personality of men and women, and not the voices alone, that returns to the memory.

Personality and voice, indeed, seem undivided, inseparable. Jean de Reszke, the cultured gentleman, *beau ideal* of all operatic lovers, and Edward, his brother, tenor; Placcon, the melodist of grace and taste, with a voice at once liquid and sonorous; Lilli Lehmann, the *Sigolinde*, of *Siegfried*, and Terina, with the richness of a mezzo and the range of a soprano; Krauss, of the silver tone, and Fischer, the cobbler-poet; Maurel, perfect alike as *Valentine* or *Falstaff*; Tamagno, tremendous in tone and stature, were personalities, not voices alone. And when one reads Walt Whitman; and no man can be said sing without a certain greatness of mind and body.

Curcio possessed almost all the finer qualities which make for success. To a

superb physique, a strong and elastic larynx capable of every sort of wide range of relaxation, a short, thick neck, and tongue accustomed to speaking the loveliest of all living languages, a nervous system sensitive to every sort of interpretation, and a gay and cheerful temperament, were added, by time and study, much wisdom, increasing good taste, and last and greatest of all, the soul of an artist. "Upon his like I never shall look again."

The Singing Teacher

All the great cities are fed by the country surrounding them. From the country comes not only the means of sustenance; but also the best and strongest of the country-bred boys and girls inevitably gravitate to the large cities to study singing in the higher schools or to go into business. Indeed, the city has no excuse for existence unless it be the fountain head from which is disseminated knowledge and culture, art and trade.

The greater the city, the more it has to offer in the way of opportunity, especially in the study and practice of the arts. In the cities alone the musician, the novelist, the poet, the dramatist, the painter and the sculptor can find an audience sufficient in size to keep him from that dire poverty which stifles his effort and dulls his inspiration. Therefore, it is not surprising that every student in the Far West to live and work in San Francisco or Los Angeles; of the Middle Western boy to study in Chicago, Cincinnati or St. Louis; of the Easterner to get his technical training in Boston, New York or Philadelphia.

Thus it is of the utmost importance that those who guide these young and inquiring spirits along the way to perfection should be of the best and highest type. They must be not only scholars; they must be also gentlemen; not only teachers, but also personalities.

The art of teaching singing depends not alone upon knowledge and the ability to impart it. Many an able, thoroughly schooled musician, wise in all the methods of the past, whose knowledge is clearly defined and who speaks the English tongue with exactitude, remains nevertheless a teacher of the second class because of some defect in his manner, in his character, which is unable to overcome or even to perceive.

Many-Sided Teachers Needed

If my definition of personality be accepted, this defect takes away so much from the sum total of his merits that his personal rating is not high. He may be pompous instead of dignified, bad tempered, or careless in his behavior or address. Or it may be that he has not kept up to date; that he himself has ceased to be a student, and that his contact with the knowledge of ten years ago instead of being abreast or even ahead of his time. Or he may not be physically strong enough to impress upon his student the tremendous importance of physical health and energy upon the voice. Perhaps he may not have the psychic poise necessary to awaken in his pupils the understanding that it is not the body alone, but the soul also, which sings. Perhaps he is not enough of a poet to vibrate emotionally to the words of the operatic or dramatic poet to visualize the situations in the operas which he teaches.

The modern singer who teaches the great city must be such a many-sided human being. He must understand music and the history of its history. Neither poetry nor music can be closed books to him. He must dress well, be clean, and use good morals. Languages, too, he must know, and something of stage technique; how to talk, and how to walk. He must know how different colors look under the influence of stage lighting, or his pupils will present a bad appearance in the pub-

lic work. Style, tradition, interpretation, must be more than mere words to him, or how can his pupils be made to realize the differences in the mode of singing Bach and Verdi, Wagner and Puccini?

Above and beyond all, he must have a well-lagged enthusiasm to keep his pupils eternally spurred up to the mark, and a personality of such strength and individuality that each difficulty may be met and minimized so that it may be the more easily overcome.

If he is lacking in any of these qualities, he is not a fit guide for those energetic spirits, the best blood of our land, who have the freedom and the plenty of the country for the already over-crowded cities, and to whom belongs the future of art and craft and business in this great country of the United States of America.

An Aesthetic Art

By W. J. Henderson

THE act of singing is an aesthetic art; not an anatomical study. It begins with an ideal dwelling in the realm of the conception of tonal beauty; not in the domain of the correct movement of muscles. The problem of the great masters of the early period was to ascertain the best way of singing beautiful tones on every vowel sound throughout the entire range of a voice; not to find how to operate certain parts of the body and decide that those operations ought to give the tone. They reasoned from the tone to the operation; not from the operation to the tone. Too many modern theorists seem to proceed in the latter way, and that is why they build up complicated and unnatural processes which confuse students and do incalculable harm.

(From "The Art of the Singer," Published by Charles Scribner's Sons.)

Plan

By Nicholas Douty

Too many singers are content just to sing a song with good tones, good time, good phrasing and good enunciation.

Each of these things is first-rate and the combination of all of them is, in its way, most excellent; but it is not enough. To use the vernacular of the stage, it often does not "get over the footlights."

The singer must learn not only to look at a song in its details of tone, time and technique, but also to plan with his intellect its most effective delivery. Practice helps some, but, unfortunately, practice is too often but the brainless repetition of formulae, and this sort of practice inevitably misses this most vital point. A plan, whether it be for a building, for a picture, for the conduct of a business, the sailing of a boat in a race or for the delivery of a song, is, after all, a mental thing. First the ideas come into being, long before it can be put into execution. The external conductor plans how his symphonies shall be played; the actor plans his make-up, his stage business and the varying tone-colors of his voice; the pianist thinks out, long before his public appearance, just how each piece shall sound and where the climax of the recital shall come. The resulting effect upon the audience is called the pianist's (or actor's or conductor's) conception, not the mere mechanical preparation.

David Bispham was a most remarkable exponent of the value of intellect and plan in art. One knew not whether to admire him more as an actor or as a singer. Always, from beginning to end, his conception of a part was intelligent and con-

sistent, viewed from every angle of voice, make-up and action.

Writing upon this subject a hundred years ago, the great French critic, Fetis, said: "An air or a duet, according to the great singer, Garat, did not consist alone of well-sung or well-performed phrases. He desired a plan, a gradual progress, which would lead to his great effects at the correct moment, when the musical excitement had reached a climax. When he spoke of singing a piece according to a well-defined, preconceived plan, he was seldom understood, even musicians finding his words upon this subject exaggerated. But when he joined example to precept and demonstrated his theory by singing an aria with all the different tone-colors of which he was master, they understood how much thought and study were necessary to arrive at perfection in the art of singing, which art, at the first glance, seems destined only to give pleasure to the ear."

Nothing But Personality

AMONG the works of man, it is said, personality counts. We might go further and say that there is nothing but personality.

Sallie James Farnham, the sculptress, is reported the other day as saying: "In my judgment, the personality of an artist should determine the particular aspect of the subject chosen to depict. I believe that the artist works from within to express individual ideas, and both subject and treatment are matters of individual inspiration. Artistic innuities are my pet aversion."

All this means that there is nothing so stupid as to get the world as the spirit in man. It means nothing is so interesting as the mysterious force of personality.

It is but another way of looking at the spiritualism which is grossly abused by religion, that only the soul is worth while.

Not only your features and form and words and deeds express yourself, but everything you produce also does the same. If you build a house it will be a picture of your taste, your choice, your good or bad workmanship.

All that makes the music of Richard Wagner differ from the latest jazz music is the difference between the soul of Wagner and the soul of the jazzie.

You cannot speak the old, familiar words of your language, words that have been used by millions of others millions of times, without flooding them with your personality.

You cannot sit or stand or walk without your personality. The kind of clothes you wear, your tastes and selection and your way of carrying them, is an index of your mind and heart.

So also the great earth and everything upon its surface, and all the starry globes above it, are but indications, words, marks, clothes of the great creative Mind that created it all.

Nothing is really but spirit. All material things are signs and symbols of spirit. (Dr. Frank Crane in the *Evening Bulletin*.)

Mozart's Versatility

MOZART, during his very short life, wrote 18 Operas, 2 Oratorios, a Requiem, many Masses, Graduals, Offertories, Hymns, a Te Deum and other sacred compositions; over 30 Symphonies, 13 Piano Concertos, several Concertos for other instruments, 6 Quintets for Violin, 31 Sonatas for Piano, many other compositions for Piano and for other instruments, many Songs, Cantatas, making a total of 626 compositions of all kinds, without counting the compositions that were lost, unfinished and uncertain.

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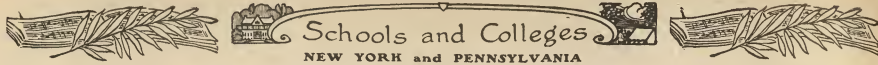
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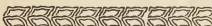
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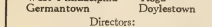
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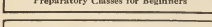


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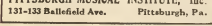


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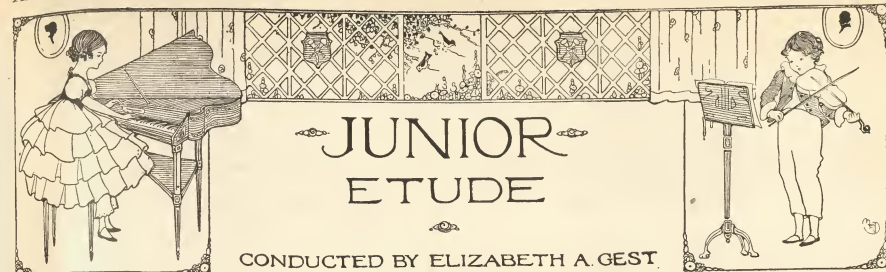
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A Musical Hiawatha

Should you ask me whence these stories, Whence these legends and traditions, With the pleasant sound of music I should answer, I should tell you, From the lips of Nawadaha, The musician, the sweet singer.

By the side of the piano, By the shiny, big piano, Stood the little Hiawatha, And he sang the songs of childhood, Sang the songs Nokomis taught him.

He learned the meaning of the music, Learned to read and count correctly, Of all keys he learned the language, Where they hid when no one played them, How they would their sounds with hammers, Why the strings were wound so tightly.

Of all scales he learned the meaning, Knew them all by name or number, Knew them forwards, backwards, knew them Hands together and contrary.

Fleet of hand was Hiawatha; He could play his scales so swiftly Ere the first had ceased resounding, Ere the last had left his fingers. Sore of ear was Hiawatha; He could tell a chord on hearing Whether it was major, minor; Tell what intervals were sounding, Whether moving upward, downward, Strong of rhythm was Hiawatha; He could feel the pulse of music, Feel the heart-beat of the movement, Feel the swing of every measure, Whether swift or slow of motion. Sound of wind was Hiawatha; He could memorize his pieces, Memorize his lovely pieces With the ease and skill of master.

All the people of the village Came to hear his wondrous music; And the generous Hiawatha Played for them his magic music, Holding all the people spell-bound Till the crimson sky and sunset Faded in the dusk of evening.

Beautiful PHRASING, And beautiful TONE, And beautiful RHYTHM, Is one way of saying that Beautiful DETAILS Combined with HARD WORK Make really BEAUTIFUL PLAYING.

When some folks play, They play wrong notes, And make us wish they'd cease, Because they're not Doing justice To the pretty piece.

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The Changeable Violin

By Rena Idella Carver

In an angry mood, Louis laid his violin down upon the table.

"I thought it would be such fun to take lessons and learn how to play the violin. If I had never heard Kreischer play that night, I would never have undertaken this task! If I had lived centuries ago, I don't suppose I would be taking violin lessons. I wish I knew what they used in place of violins then," he declared, as he looked at his violin.

He gasped as he watched it—for it was moving. Its shape was changing rapidly. Instead of his beautiful violin, there lay an instrument which seemed to consist of a wooden frame, which formed the side walls, the top and the bottom being spanned with skin, like a drum.



A very small, wizened old man stood scowling at Louis.

"Always wishing for something different! I declare, I'm glad I don't have to live in modern times. Your wish has been granted. Now play and see how you like this instrument," he said.

Louis looked at the instrument and complained: "But it only has two strings, and such a queer look. I don't know how to begin to play."

"And you thus insult the Rebec, which was originally the Arabian Rebab. At a later date (in the twelfth century) it was used by the Troubadours in accompanying singing," and the old man looked very fierce, indeed. "Ungrateful boy! Suppose the fairies had sent you a Lute or Lyre, which had no neck or fingerboard? You would also have to play the strings or strike it with a plectrum."

"No bow?" gulped the frightened boy. "No bow," snapped the ancient creature. "No bow," indeed," he continued. "You should see the Hurdy-Gurdy. The strings were set in vibration by a wooden wheel, which was turned by a handle at the tail end of the instrument, the player using his right hand for the purpose."

"Ugh!" said Louis, with a shudder. He looked toward his instrument, and it had changed once more. It now had a resonant body which came almost to a point back of the neck, and the upper part of the body of the instrument was smaller than the lower; the fingerboard had frets on our guitar; the edges were higher; the F holes were sickle-shaped; the top was flat, and the number of strings was six. That is the Violin. It appeared in the fifteenth century," explained the little old man.

"Well, I don't want to play on that thing, although it is better than the Rebec. If I had my five-tone violin back again, I think I would have sense enough not to wish for something different," Louis said, with a determined air.

He suddenly noticed that the instrument on the table was getting smaller and more beautiful in form. Some of the strings disappeared and the frets dropped away. There lay his own violin. The wrinkled little man had vanished.

With a gentle touch, Louis took up his violin and began practicing.

Mr. C. Sharp's Chords

By Olga C. Moore

QUITE often we hear of music pupils who know nothing about chords; and when we find these who know a great deal. Maybe the teacher was too busy to take time to talk about chords; and maybe the pupil heard of the chords and promptly forgot all about them. Be that as it may, the boy in this story heard about chords, remembered what he heard, wrote the chords, played them, and of course really learned them.

"I want to be a musician and maybe a composer, some day," said C. Sharp, "and I won't write jazz, either." He had been studying piano for nearly two years. He knew his key signatures very well and could finger the scales fairly well on the piano. He had learned his Major chords

of the Tonic of each scale in three positions. (The Junior Etude for January had a story about chords in different positions.) He knew how to make the Major chords Minor (by lowering the third one half step) and how to play these in three positions, also. He knew that chords built on the numbers 1-4-5 are called Principal chords in a Major scale (every letter in a Major scale may be found in these three chords); so now he was ready to learn a different kind of chord.

At his lesson his teacher said, "The chord of three tones, reading upward, 1-3-5, has a special name, 'Triad.' The first part of the word, 'Tri,' means three. The new kind of chord, which we will

now learn, has four tones. It is a triad with another third added above (C-E-G-B).

A four-tone chord reading upward 1-3-5-7 is called a *seventh chord*. Such a chord may be built on any tone of the Major scale, the same as a triad; but all are not melodious. The one built on the fifth tone, called the *Dominant*, is really very pretty but it does not sound satisfactory alone. It needs another tone to follow it to end well. That tone is the Tonic (or first tone of any scale).

This seventh chord built on the Dominant, is called the *Chord of the Dominant Seventh*. (Dominant means ruler). Musicians say that the Dominant Seventh resolves into the Tonic.

Now play this chord in four positions as you played the triads in three positions; for a chord may have as many positions as there are letters in it.

The lesson was over; so C. Sharp went home to practice. He played the seventh chord in four positions like this: C-B-D-F, B-D-F-G, D-F-G-B, F-G-B-D. He was very careful to make the upper tones sing correctly one to the other just as he had done in playing triads. Remembering that his teacher had said, "the Dominant seventh chord resolves into the Tonic," he tried it out. Taking the key of C for the example, he first played the Dominant seventh as it comes in the scale. Then the Tonic chord of C that was nearest G-B-D-F, G-C-E. It sounded pretty nice; so he decided to try the Tonic chord first, then the Dominant seventh chord, then back again to the Tonic chord: C-G-E, G-B-D-F, G-C-E. These all sounded so good to C. Sharp that he kept trying other combinations always staying in the Key of C. Here are some of the combinations he made.

(Coming down the key-board)
Tonic, Dominant
C-G-E, F-G-B-D, E-G-C,
E-G-C, F-G-B-D, E-G-C,
E-G-C, D-F-G-B, E-G-C,
D-F-G-B, E-G-C,
C-E-G, B-D-F-G, C-E-G.

In the evening, C. Sharp, proud of what he had done, played these chords for his father, who said, "Son, you have been well named for you can see sharp. Such combinations of chords could be used as addendums to songs and are called 'Perfect Cadences.' To be a composer, one must know all these things. You have done well so far—I am proud of you!"

Bird Songs

I often wondered why it is that little tiny birds Can make their songs so beautiful They can't be told in words.

And all the woods for miles around Will echo back their song, How can such sounds come from the throat Of birds three inches long?



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